

BUNDESKUNSTHALLE



NAZCA. DIVINE DRAWINGS

Archaeological Discoveries from the Peruvian Desert

10 May to 16 September 2018

Media Conference: 9 May 2018, 11 a.m.

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Exhibition Dates

| | |
|---|---|
| Exhibition | 10 May to 16 September 2018 |
| Director | Rein Wolfs |
| Managing Director | Patrick Schmeing |
| Curators | Cecilia Pardo Grau, Museo de Arte de Lima – MALI Peter Fux, Museum Rietberg, Zurich |
| Exhibition Manager | Susanne Annen |
| Head of Corporate Communications / Press Officer | Sven Bergmann |
| Catalogue / Press Copy | € 48 / € 24 |
| Opening Hours | Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays |
| Admission standard / reduced / family ticket | € 10 / € 6.50 / € 16 |
| Happy Hour-Ticket | € 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only) |
| Guided Group Tours information and registration | T +49 228 9171–243 F +49 228 9171–244 kunstvermittlung@bundeskunsthalle.de |
| Public Transport | Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr- Bahn) and RB 48 (Rhein-Wupper-Bahn) |
| Parking | There is a car and coach park on Emil- Nolde-Straße behind the Bundeskunsthalle. |



Navigation: Emil-Nolde-Straße 11,
53113 Bonn

Press Information (German / English) www.bundeskunsthalle.de
For press files follow 'press'.

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Information on the Exhibition

Nazca. Divine Drawings whisks visitors away to the southern part of the Andes where the Nazca culture (ca. 200 BC – AD 650) once flourished. On the desert ground of this region in Peru the Nazca left behind one of the greatest puzzles ever encountered by archaeologists: large geoglyphs, better known as the Nazca Lines.

Recent archaeological findings tell of a lost culture full of mysterious rituals, but also of a vibrant tradition of art and music and of a life under extreme conditions in one of the most arid places on earth. On show are ceramic vessels bearing enigmatic drawings, gold masks, musical instruments, and colourful textiles. All the exhibits are from Peruvian collections, many of them on international display for the first time.

The show is a collaboration between Museo de Arte de Lima and the Museum Rietberg, in cooperation with the Bundeskunsthalle and involving the participation of leading Nazca archaeologists from across the world.

Who were the Nazca? How did they live? Where did the Nazca culture come from, where did it go?

The exhibition attempts to describe the Nazca culture as extensively and detailed as possible, including its social system, its history and above all its art. The approximately two hundred exhibits have a story to tell about everyday life in the fertile valleys between the high ranges of the Andes in the east and the desert off the Pacific coast. It is here, in one of the most arid places on earth, that the Nazca created their geoglyphs. Equally fascinating is the colourful pictorial language they used to decorate their ceramics and textiles. A captivating array of musical instruments, colourful cloths, and grave goods including gold masks and ceramic vessels bearing vibrant and enigmatic designs await visitors to the show.

All the exhibits are from Peruvian collections and museums, some of them from recent archaeological excavations.

Nazca Adventure

After the first human groups arrived in America – probably between 18,000 and 14,000 BC when the Asian and American continents were still connected by a land bridge across the Bering Strait (the water still being locked in the glaciers during the ice age) – many new cultures evolved in America independently of the cultures of Eurasia. The Nazca represent a very special case: they had no system of writing in the modern sense of the term but relied instead on a rich pictorial language, which they applied to their ceramics and textiles and, above all, to the desert ground in the form of geoglyphs. Over the course of the centuries they developed a highly complex culture with a ritual system which, in many ways, appears alien to us but also with one of the most elaborate art traditions known to the archaeological world. There is probably no pre-Hispanic culture with a



more colourful tradition of ceramics and textiles than the Nazca, which ranks among the world's most artistic.

The Geoglyphs

The geoglyphs of the Nazca Plateau are situated on Peru's southern coast. Covering an area of more than 500 square kilometres the stony desert floor between the valleys at the foot of the Andes was transformed by way of extensive earth drawings cut into the ground of the plateaus, the so-called pampas, as well as the adjacent slopes and hills. Today these drawings are referred to as geoglyphs, literally "earth carvings". Where the markings have not been destroyed by humans, they have survived to this day owing to the favourable climatic conditions. No one knows exactly how many geoglyphs the Nazca Plateau holds; their number goes into the thousands. One small group has attracted special attention because it features clearly recognizable animals (among others, hummingbird, pelican, monkey, dog, spider, lizard, and whale) and human-like figures. Today these figurative geoglyphs are among the main tourist attractions in the area, with tour operators from the nearby town of Nazca offering sightseeing flights over the pampas. More numerous are the geometrical geoglyphs; they vary in complexity from simple lines to bounded shapes. Some of them are huge; the largest trapezoid measures 1.9 kilometres in length.

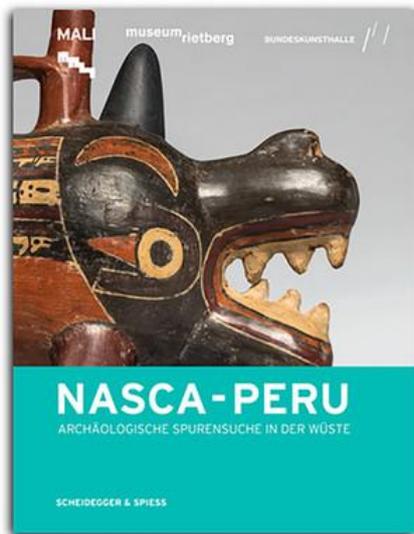
The desert plateaus situated between the fertile valleys, where humans dwell, and the mountain ranges, where the gods reside, form a kind of intermediate zone, an ideal place for establishing contact with supernatural forces. It represents a ritual space, and it is here where one finds the geoglyphs. Based on archaeological research, scholars are today convinced that the earth drawings were not made for looking at, but for pacing off. People moved along them, in other words, the images served as ritual paths. They performed the rituals to music – no other Andean culture left behind more musical instruments than the Nazca – and with the aid of psychoactive substances. The drawings' geometrical forms helped to create a rhythmic experience.

Nazca 2.0

Apart from the exhibits, the show presents the desert landscape in form of projections on to large, relief-style terrain models. The geoglyphs were recorded especially for the exhibition with the aid of drones. Visitors can "fly over" the landscape using special 3D glasses, thus getting the same view of the geoglyphs as an ancient Nazca priest with the aid of his inner eye.

Text: Museum Rietberg, Zurich

Publication



Nasca – Peru **Archäologische Spurensuche in der Wüste**

| | |
|---------------|-----------------------------|
| Editors | Cecilia Pardo and Peter Fux |
| Publisher | Scheidegger & Spiess |
| Language | German |
| Features | 364 pages |
| Format | 21 x 28 cm |
| Museumedition | € 48 |



Current and Upcoming Exhibitions

“GERMANY IS NOT AN ISLAND”

Contemporary Art Collection of the Federal Republic of Germany

Acquisitions 2012-2016

until 3 June 2018

The exhibition presents a selection of works acquired over the last five years by a specialist committee for the Contemporary Art Collection of the Federal Republic of Germany. It includes works by renowned young artists. The acquisitions testify to the high standard of the Federal Collection and show how historical and current developments, collective viewing habits and the questioning of image constructs translate into contemporary art. Ranging from large-scale installations to drawing, painting, sculpture, photography, video and sound works, the selection bears witness to the wealth of media and techniques that distinguish contemporary artistic practice.

An exhibition of the Bundeskunsthalle in cooperation with the Federal Government Commissioner for Culture and Media

MARINA ABRAMOVIC

The Cleaner

until 12 August 2018

Radical, controversial and admired in equal measure, Marina Abramović is one of the most talked about international artists today. She is famous for her ground-breaking performances in which she explores personal experience and responsibility and continues to probe her own physical and psychological limits. She addresses fundamental existential questions – the passage of time, physical vulnerability, memory, pain, loss, endurance and trust – that provoke or touch the viewer with great immediacy.

The first major retrospective to be shown in Europe, the exhibition presents works from all periods of Abramović's career – from the early years to the present. Films, photographs, paintings and objects, installations and select archival material shed light on the depth and conceptual reach of the Marina Abramović's creative cosmos. A series of reperformances enhances the visitor experience.

An exhibition of Bundeskunsthalle in cooperation with Moderna Museet, Stockholm, and Louisiana Museum of Modern Art, Humlebæk

THE PLAYGROUND PROJECT

Outdoor

31 May to 28 October 2018

To complement The Playground Project (from 13 July), the Bundeskunsthalle is opening the roof garden and the forecourt to Outdoor, an exhibition on the subject of 'Play', which provides contemporary artists Nevin Aladag, Kristina Buch, Olafur Eliasson, Jeppe Hein, Carsten Höller, Christian Jankowski, Llobet & Pons, Michel Majerus, Andreas Schmitten, Thomas Schütte, Superflex, Rirkrit



Tiranavija, Alvaro Urbano and Ina Weber with an opportunity to design interactive installations and spaces, forms and utensil for play. Visitors are invited to experience art in a playful, participatory and performative manner. According to a philosophical definition of Homo ludens, play is a primary condition of the generation of culture, because it is through play that Homo ludens, unlike Homo faber, develops his skills. It is in play as a fundamental, formative and necessary human activity that he discovers his individual qualities, and this experience allows him to develop his dormant personality. In this definition, play is equated with freedom and autonomy of mind.

CARSTEN HÖLLER

Bonner Rutschbahn / Bonn Slide
from 31 May 2018

The Stockholm-based Belgian artist Carsten Höller has developed a site-specific slide connecting the roof and the forecourt for the entrance façade of the Bundeskunsthalle. Höller's sculpture and Gustav Peichl's architecture enter into a respectful symbiotic relationship that allows the visitor to see both in a new light that brings together the hitherto separate qualities of aesthetics and functionalism. The slide will be inaugurated as part of the exhibition The Playground Project – Outdoor, but will remain in place for several years to be enjoyed during the outdoor season.

Carsten Höller conceives of the museum as a space that is not just devoted to the preservation of the old, but also to experimentation, innovation and to trying out unexpected ideas and concepts. He expands the medium of sculpture, turning it into a platform for playful activities that transform the physical and emotional experience of the viewer/visitor into an integral and central part of his art.

VAJIKO CHACHKHIANI

Heavy Metal Honey
29 June to 7 October 2018

Vajiko Chachkhiani's works explore existential questions of life and our culture of remembrance. They are notable for the conceptual intelligence and quiet poetry with which he invests even violent themes such as war and death. Looking more closely, the viewer can share in the thought processes and research of the Georgian artist. He retells allegories of everyday life in seemingly familiar images but subtly undermines them with unexpected twists. The artist's films, sculptures, photographs and extensive installations suggest different paths and weave them into a unified whole.

For the exhibition in Bonn, Chachkhiani develops a film and sculpture installation that reflects the cycle of life and the parallelism of stories. Heavy metal in the ground stands as a metaphor for history and honey – sweet but viscous – as a metaphor for internal family structures. Global and individual history share points of intersection at which they are inextricably linked. And it



is only the moment of action and recognition that can flip a switch and set stories/history on a different course that changes the narrative.

THE PLAYGROUND PROJECT

13 July to 28 October 2018

Between 1950 and 1980, the playground was a creative laboratory. In the cities of the industrialised world, a plethora of innovative, crazy, interesting and exciting projects were developed. Landscape architects, artists, activists and citizens sought to provide children with the best possible environment to play in and, at the same time, to rethink communal and urban life. The Playground Project captures this wealth of ideas in images, models, plans, books and numerous films as well as in play sculptures that invite visitors to slide, play hide and seek, laugh and run. Children, parents, playground designers, educators and architects are welcome to rediscover the playground of yesteryear and to imagine that of tomorrow. Taking its starting point in the work of the pioneers of new playground concepts in the first half of the twentieth century, the exhibition shows how their ideas were received, adapted and developed in different countries. The playground is more than just an element of urban life; it also says much about the society that devised it. Last, but by no means least, the exhibition presents playgrounds as sites with a non-standard aesthetic of their own, where citizens of all ages identify with their city. The Playground Project was developed as a travelling exhibition by Gabriela Burkhalter and adapted for its presentation at Bundeskunsthalle in cooperation with Kunsthalle Zürich.

Subject to change!

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